

SUPPLEMENT.

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THE EDWARD BRANDUS COLLECTION.

The coming week, that which begins to-morrow, will bring an exhibition and sale at auction of an unusually interesting and important collection of old and modern oils, formed by Mr. Edward Brandus of New York and Paris, and of which an advance review was published in last week's issue of the American Art News. After an exhibition of three days at the New Fifth Avenue Art Galleries, opening with a private view to-morrow (Sunday) afternoon, the collection will be sold in the same galleries April 18 and 19 at 8:30 P. M.

The dispersal of this collection at the close of the season is due to the desire on the part of Mr. Brandus to avoid the locking up of a half million dollars in pictures that will have no market during the five months that must elapse before another art season opens, and the wish to employ this capital in the purchase of works that will be new to art lovers next season. The sale would therefore appear to be a prudent business enterprise, and its arrangement at this time, one of foresight and good judgment. To art lovers of various tastes and predilections, the sale will offer unusual opportunities for the securing of choice and representative examples of widely differing schools and periods. It is this wide range of the collection, and its inclusion of characteristic examples of so many prominent early and modern painters of so many schools that give it character and importance.

The eclectic taste of American collectors and buyers brings to these shores, as was said in the advance notice, pictures that suit all likings, and of eclectic collections this one of Mr. Brandus is pre-eminently an exemplar.

The illustrations which accompany this review of the collection will give an idea of its scope and character. Of the early pictures shown, the important portrait of "La Pompadour," as a Sultana, by Carle Van Loo, from the collection of Baron du Teil de Havelt, comes first in interest. This rare example of the early French master is not only a characteristic work, but has also great historical value, as it was pronounced by the brother of "La Belle Marquise," the only satisfactory likeness of the many painted of his sister, she whose "beaux yeux" bewitched the court of Louis XV., and who was virtually the ruler of France for several years. The illustration gives a good idea of the artistic beauty and charm of this work.

Second only in importance to the portrait of "La Pompadour," is an admirable half-length portrait of "Mme. Lambert de Thorigny," by Largilliere, and from the collection of Comte A. de Ganay. This picture in beauty of expression, grace of pose and fresh and harmonious color, is a masterpiece of decorative painting.

Other examples in the collection of the early French decorative painters are by Mignard, Rigaud, Tourniers, Tocqué, Drouais, Sautterre and others, and all—portraits of beautiful women—make up an array of feminine loveliness and grace worth going many miles to see and study.

The early Flemish and Dutch schools of portraiture are exemplified by Mierevelt's "Portrait of Dame van Hooft," from the Thérèse du Chatelard

collection, and Ravestyn's "Portrait of a Noble Lady" from the collection of Comte Mnizech. Each of these is a characteristic work, and pictures women of position of their period, clad in the black stuffs, and with the wide ruffs of the time, and placid and content in expression.

The early English school is represented by a fine portrait by Sir Thomas Lawrence, and others by Opie, Sir William Beechey, Sir Francis Cotes, and Harlow, the gifted pupil of Lawrence. These are only a few of the old pictures that so much attract many art lovers and connoisseurs.

In modern pictures the collection is rich and again in examples of widely

A strong landscape by Rousseau comes from the collections of Comte Greffulhe, and from the brush of Charles Jacque is a "Shepherdess and Her Flock," from the Montaignac collection. Laubigny, Troyon and the later Van Marcke are all well represented, and complete an unusual output of Barbizons, and one that of itself will draw collectors from far and near.

Of other moderns, an important Alma Tadema "Bacchanalia," illustrated in this supplement, is to the fore. It is rare that an Alma Tadema, especially one of such importance, comes to the auction block in New York. One of Schreyer's Bulgarian series, with typical horses and driver wandering amid win-

excellent idea, and the Fifth Avenue Galleries at Fifth Avenue and Forty-fifth Street, will doubtless be thronged to-morrow from 2 to 6 P. M., the hours of the display.

STANFORD WHITE HOUSE SALE.

FIRST DAY'S SALE.

The first day's sale of the art collection of the late Stanford White took place Thursday afternoon, April 5, at his former home, No. 121 East Twenty-first Street, and was skilfully conducted by the American Art Association with Mr. Thos. E. Kirby as auctioneer. It was attended by many curious spectators, only a few of whom were bidders. The total proceeds for the day's sale were \$20,525.50. The fact that the late Stanford White's art collection was to be disposed of brought many curiosity seekers who were unable to gain admittance. At one time the crowd in front of the house grew so large that it was necessary to send several policemen to keep order.

Most of the articles sold were of the decorative kind. Many art dealers who attended the sale withdrew from the bidding in favor of those who seemed to want the articles, no matter what their price might be. Contrary to the rule that the largest buyers at the art sales are the dealers, the sale was the exception, for the dealers obtained only a few of the articles.

David Belasco was one of the largest buyers of the afternoon. A bronze group, "The Three Graces," went to him for \$105. Among his other purchases were an antique powder horn at \$160, a similar one at \$170, an antique Spanish coat of arms at \$90, and another of the same at \$55; two heraldic plaques of carved wood at \$200 each, and an antique Genoese red velvet royal dispatch bag at \$105.

Mrs. Payne Whitney was the purchaser of several articles, including an old Chinese ovoid jar at \$100 and two Spanish pottery water jugs at \$30 each. Francis Wilson obtained an antique Japanese pottery jar for \$45.

An unknown bidder, "Mrs. Chelsea," was among the largest bidders. She obtained an antique Florentine panel of carved wood for \$280 and a Flemish sixteenth century tapestry border for \$330. A majolica statue went to Richard Mortimer for \$160, while an antique Italian marble group at \$120, a Spanish bas-relief at \$290 and a pair of old Spanish wood carvings at \$250 went to "Mrs. George." Two antique metal escutsons brought \$200 each, the buying being C. T. Platt, and Mr. Greenley paid \$200 each for a pair of antique Italian hanging altar lamps.

Miss Lewis, of Manchester, Conn., bought several articles, among them an antique mirror at \$160, two antique Japanese kameas at \$230 each, a carved alabaster hanging basket at \$15, and another similar one of a better quality for \$150. She also bought a pair of antique Spanish silver lamps at \$110 each. J. Coolidge, Jr., obtained an antique ruby red Genoese velvet altar frontal for \$300, a Venetian sixteenth century altar frontal for \$310 and an antique Portuguese altar frontal for \$260.

SECOND DAY'S SALE.

The second afternoon of the sale was again a social event. Again the prices were high and the bidding active. The total returns of the day were \$27,398.50.

Prices went to over \$1,000 for the rugs. Howard Greenley paid \$1,200 for an antique Afghan rug; a big Khorassan rug brought \$1,025, and there was one bid of \$1,000 for a Hispano-Moresque rug of the fifteenth century, which secured it. Mrs. Cooner Hewitt paid \$710 for a Louis XIV. four-fold screen, with Flemish tapestry panels of fruit and floral design.

Chairs went, many of them very high, \$200 and \$300 apiece, and two throne armchairs of the Italian Renaissance period with mattress and springs and all brought \$1,000 for a Hispano-Moresque rug of the fifteenth century, which secured it. Mrs. Cooner Hewitt paid \$710 for a Louis XIV. four-fold screen, with Flemish tapestry panels of fruit and floral design.

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collection on Sunday afternoon is an



MME. LAMBERT DE THORIGNY

By N. Largilliere

From Collection Comte A. de Ganay

In Edward Brandus Collection

differing and varied schools and periods. The Barbizon masters come first chronologically. Two examples of the great Corot first challenge attention, one "The Rainstorm," from the Sarlin collection, painted in his early and formative period, and presaging his development, and another "The Ruins," from the Doria collection, a later canvas. Both are exceedingly interesting and important. Diaz is represented by a fine canvas with all his characteristics—the gnarled old trees with glint of light on their trunks, the deep and rich woodland glade, and the strong sky, which always hangs over his landscapes. This work is entitled "La Meute sous Bois" and was exhibited in the Salon of 1818, and at the Paris Exposition of 1880. It comes from the Crabbe collection.

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A late seventeenth century Venetian chest, with ivory intaglios, went to the Metropolitan Museum for \$350. The Princeton Club, which is to occupy the building, bought eight carved oak dining chairs, Henry II, for \$25 each.

Rubber plants of the variety which has made Brooklyn famous, brought varied prices yesterday.

THIRD DAY'S SALE.

The attendance at the sale, its last day, April 6, was the largest of any during the week, and high prices were the rule. The total was \$77,985.50, which brought the total for the three days up to \$125,804.50.

Colonel S. P. Colt, head of the United States Rubber Company and candidate for U. S. Senator from Rhode Island, was the

objects and pictures and tapestries are shown with good effect.

Lovers of historical American art will be especially interested in the dispersal of this collection. Among the historical objects is a rare and fine marble bust of Washington, from the Washington family; a genuine old Henry Clay hall chair, with Clay's crest carved on back with its mate, a Washington chair with carved heads of G. W. at end of arm rests; a couch on which Washington slept, and many other objects also of historical interest and value.



BACCHANALIA
By Sir Lawrence Alma-Tadema

In Edward Brandus Collection

largest individual buyer. Among his purchases was a large rubber tree, for which he, with a smile, bid \$6 successfully.

David Belasco and William R. Hearst fought for a repousse metal ecusson, and Belasco was the winner at \$550. Mr. Hearst obtained the antique Italian baroque ceiling in the drawing room for \$3,000; also the antique Italian dome ceiling in the bay window for \$275 and an antique wood alcove ceiling for \$225.

The Princeton Club purchased an elk's antlers at \$25; a long seat of unpolished wood, \$15; a box couch, \$10. A carved Caen stone Henry II. mantel, with an overmantel, \$1,100; a seat of unpolished oak, \$12.50; a carved stone mantel of the French Renaissance period, \$2,050; two antique red Verona marble columns, \$420; a marble mantel and fireplace, sixteenth century, \$476; two Cipollino marble columns, \$270, and two similar ones, \$300.

Howard Greenley, the architect, bought the Italian Renaissance wood polychrome ceiling in the dining-room for \$3,100, probably for Mr. Edson Bradley, and an antique Italian escritoire for \$650. The highest single price of the afternoon was paid by George C. Whaley for the Gobelin tapestry of the seventeenth century for \$10,500, probably for Mr. Robert Goelet.

Among the most discriminating buyers at the sale were Mr. C. J. Charles and Mr. D. K. Keleian, each of whom obtained many of the choicest pieces.

THE FAY COLLECTION.

Perhaps the largest, most interesting and important auction sale of old historical furniture, furnishings, pictures, etc., of the season will be that of the contents of the antique store of James Fay, well known for many years to a host of New York art lovers. This sale will begin Monday next, April 15, at 2 P. M., and will continue in the building formerly occupied by the Harmonie Club, No. 43 and 45 West Forty-second street, and will be continued there every afternoon at the same hour until the 1,885 numbers in the catalogue are disposed of. The auctioneer will be Mr. Benjamin S. Wise.

The spacious and fine halls and rooms, and especially the handsome assembly rooms on the second floor make a good setting for the display of the

Among the tapestries are two large weaves of early Flemish manufacture Fay collection, and the furniture, art of superior quality and which are well worth the attention of connoisseurs. A Louis XVI. parlor suite of seven pieces with Aubusson tapestry coverings, is also a notable number.

There are among the oil paintings several of importance and interest, notably portraits of Thomas Jefferson, Daniel E. Tompkins and of Washington by Alexander, but the clou of the pictures is a full-length standing portrait of Abraham Lincoln by William T. Matthews, which hung for many years in the Corcoran Gallery at Washington and which President McKinley was desirous of having the government purchase. This is not only a good picture, but an excellent likeness and should be sought for by collectors, as there are few portraits of the Martyr President extant.

The artist was the choir master of the church Lincoln attended and probably made sketches from which the portrait was painted when Lincoln was seated below him in the church.

A combination mahogany secretary and sideboard with a falling shelf and drawers and cupboards of varying sizes, above and below, comes from the Jumel mansion.

The entire collection is deserving of close and careful study. It has been on exhibition since Monday last, and will be shown through to-day and during the mornings of days of sale.

A special cable to the New York Sun from Paris says that through the courtesy of Mr. J. Pierpont Morgan in loaning to M. Leopold Delisle, former director of the Bibliotheque Nationale, a lost page of the famous "Bible Moralee," the most important illuminated MSS. of the thirteenth century, and which M. Delisle had sought in vain for twenty-five years, an art puzzle of many years has been solved. The miss-

ing page depicts the Queen and King of France, who presumably ordered the work to be compiled, and this information is what scholars have sought for in vain. The King appears to be St. Louis and the Queen either his mother, Blanche of Castile, or his wife, Marguerite de Provence. The painting was apparently done by miniaturists of Paris, or monks in a neighboring monastery. The page was loaned to M. Delisle through the request of an English friend who recently visited Mr. Morgan in New York.

DETROIT.

The Genjiro Yeto collection of water colors which has been in the Detroit Museum has gone to Cleveland, and in the gallery are displayed fifty Gravé-sande etchings and dry-points from the collection which Mr. Charles L. Freer gave the Museum.

An exhibition of oil paintings by George Hitchcock is shown in the galleries of the Detroit Photographic Co. There are sixteen canvases.

The George R. Angell Co. have secured a few important new pictures which are displayed in the galleries in the Fine Arts Building. There are two examples of Pieters, a Roybet, a Ridgway Knight, and others equally important.

The Society of Arts and Crafts of Detroit, in their rooms in the Knowlson Building, opened a special exhibi-

tion made—will be sent by the Handicraft Shop of Wellsley Hills, Mass. Detroit Arts and Crafts workers will also contribute. Miss Mary Chase Perry will display a new tile fireplace of unusual beauty of design, and the Misses Pierce and Pepper will probably introduce some of their stenciled hangings. The exhibition is inaugurated to afford an exceptional opportunity to those owning summer homes to procure simple but artistic decorations, and the addition of the silverware feature is to afford those wishing wedding gifts something of quality.

A renovation of the James E. Scripps Gallery of Old Masters is under way, and that gallery is temporarily closed to visitors. With the approval and support of the Scripps Estate the collection of pictures was carefully examined by a committee appointed by the trustees, and many desirable changes are to be made, upon its recommendation. There are too many pictures to be properly accommodated in this one gallery. To relieve its crowded condition the pictures attributed to Leonardo, Rembrandt, Garofalo, Titian, Del Sarto, Albano, Guercino and Sacchi will be placed in another gallery. Other pictures now designated in the catalogue as Claude Lorraine, Carlo Dolce and Solomon Ruysdael will be marked "attributed to." These changes will greatly raise the standard of the collection and bring a greater confidence as to its merits. The collection is being further en-



LA MARQUISE DE POMPADOUR
As a Sultana

In Edward Brandus Collection

tion of rugs, weavings, embroideries, table ware, basketry and house furnishings April 10 to continue through to April 25. The society has secured the co-operation of many of the largest arts and crafts workers in the United States. The Experimental Station for the Blind, Boston, will furnish a part of the rug exhibit. The Birdcliff Arts and Crafts Society and the Deerfield Society will also be contributors of rugs, weavings, stenciled hangings and baskets. The silverware exhibit—all

hanced by cleaning and restoring the Jan Steen, Peter De Hooch, Massys' "Misers," and the Rubens.

The Seventh International Art Exhibition will open in Venice April 22 and continue until October 31. Advance copies of its ornate poster, in a first small edition, have been received from the Italian Institute of Graphic Arts at Bergamo. It is a remarkable work of art in drawing, in color and in printing. The design is by Augusto Sezanne.



THE FORTUNE TELLER
By N. Diaz

In Edward Brandus Collection

BOOK NOTES.

"History of Painting, From the Fourth to the Early Nineteenth Century," by Richard Muther, Ph. D. Professor in the University of Breslau. Author of the "History of Modern Painting." Translated from the German by George Kriehn, Ph. D., in two volumes. G. P. Putnam's Sons, New York.

A valuable addition to the literature of art criticism is presented in the two volumes by Dr. Richard Muther on "The History of Painting" published by G. P. Putnam's Sons. In the work a method of studying art history is followed, namely the psychological, which has been used before, but the application of it that the present writer makes is a new departure. He explains the childish delight in form and color of the middle age and early Renaissance by the thought development of the period and he works out this thought development in careful and minute detail.

It is a delight to be led through the enchanted garden of Renaissance and Eighteenth Century art by so appreciative a guide. The author is an artist in appreciation, and in mode of expression. His words tumble over each other in their eagerness to show us the mystery and charm of these giants of the old time.

The volumes are very free from the ponderous erudition of many of the German stylists. There is no overloading of pedantic facts and lengthy array of dates. The author has taken all that trouble for us. He has so assimilated the facts of art history that he gives the essence of an epoch, so that one is able to enter into sympathy with the spirit of the old masters and make their secret one's own—not of their technique, for that died with

them, but with the spirit of their times and their environment.

Dr. Muther makes it understandable why Botticelli is par excellence the painter of spring flowers and dreamy youths, why Bellini of the quiet mellow calm of church interiors, filled with ascending incense, and Veronese the painter of gorgeous pomp and earthly splendor. In short he is an interpreter who makes one love that which he interprets.

Although there is the charm of the literary essay in the book, there is evidence of a logical and clearly thought out plan. Divided into three books—Mediaeval Painting; The Renaissance, and The Seventeenth and Eighteenth Centuries—these epochs are explained, and it is shown how one period grew out of the elements of the former.

Tracing the rise of the early crude Byzantine paintings with their wooden bodies, Dr. Muther shows the breathing of life into these inanimate forms by Giotto, and his followers, and the eager reaching after life in the first realists, typified in Gozzoli and Fra Filippo.

The rebirth of the spirit of Hellas is chiefly expressed by Mantegna, who led the vanguard which culminated in the age of Lorenzo the Magnificent, and all that his name means to the student familiar with Renaissance life.

As Lorenzo felt the inner void after riot of the senses and calls upon Savonarola for absolution, so the mighty form of the prophet looms up menacingly on the horizon of art life. Savonarola killed the art of the senses, but woke into life the purer life of the spirit. The gods of Greece fled from Italy, but the Madonna and the Christ child took their place in the paintings of Botticelli, Perugino, the Bellini and

Memling. Leonardo, the master magician, infuses new life into the beauty of the senses and external nature, leads in short the reaction against Savonarola and the period he stands for, only to be met in turn by the counter reformation typified in Correggio, Caravaggio, Murillo and the Spanish pietists.

Then come the virile portrait painters, Velasquez, Hals and Rembrandt. Rubens, the master of the fleshy school, is soon followed by the wholesome Dutch genre painters, and later on by the landscapists of Holland and France. Watteau and the cycle of the Louis XV. are characterized as the dainty painters of the Rococo period, before French art was plunged into the reflection of the antique during the Revolution.

English art until the nineteenth century is explained by the triumph of the Bourgeois. Dr. Muther's work is a delight to the student of art and to the lover of a well-written book.

SAINT LOUIS.

At the election in this city on April 2, the measure providing for a tax of 1-5 of a mill on each tax bill for the Art Museum was passed by a large majority. This will give to the Museum an income of something over \$100,000, which, with the large and important collections of paintings, sculpture and applied art objects already owned by the Museum, will place that institution among the foremost in the country. Prof. Halsey C. Ives, director, will now push forward his plans for the erection of a large Architectural Hall in connection with the present Museum in Forest Park.

The Society for the Promotion of Art in St. Louis has expressed a de-

sire to purchase one or more pictures with the money which is lying idle in its treasury and which was subscribed for the purpose of purchasing pictures by Saint Louis artists. Therefore it has been decided to hold an exhibition of paintings in oil and water color under the auspices of the St. Louis Artists' Guild at the Guild Rooms, to open April 15.

Mr. Dawson Watson, instructor in the portrait and still-life classes in the Saint Louis School of Fine Arts, will conduct a summer class in handicraft work at Bearsville, New York. This class will be similar to the one which he held with such success for a number of years at Scituate, Mass.

Mr. George Julian Zolnay has just completed his two courses of lectures to the students of the School—one on the Sculpture of the Renaissance, the other on Architectural Styles and Ornament.

Miss Cordelia T. Baker, instructor in the class in bookbinding, has made arrangements to spend the summer in Paris, where she will study the French method of tooling books.

A number of reproductions of Jules Guerin's work have just been purchased by the School for use in the class in illustration.

The Italian ceilings held for duties in Providence since December, are only copies from the work of an old master. The ceilings were shipped to this country by S. Bardini, an art dealer of Florence, for the purpose of selling them. No purchaser was found, however, and the ceilings remained in the Providence Custom House until last Friday, when agents paid the duties and had the ceilings brought to New York. They will probably be sold in Boston.



ELEANOR GONZAGA, DUCHESS OF URBINO
By Giacomo Palma

In Edward Brandus Collection

From Collection of Emile Gavet

Paintings in the Collection of Mr. Edward Brandus

Modern Works

Sir Alma-Tadema

BACCHANALIA.

N. DIAZ

LA MEUTE SOUS BOIS.
EXHIBITED IN THE SALON
OF 1848, EXPOSITION OF
1889.
FROM THE CRABBE COL-
LECTION.

COROT

RAINSTORM.
FROM THE SARLIN COL-
LECTION.
THE RUINS.
FROM THE DORIA COLLEC-
TION.

CHARLES JACQUE

SHEPHERDESS AND HER
FLOCK.
FROM THE MONTAIGNAC
COLLECTION.

THEO. ROUSSEAU

LANDSCAPE.
FROM THE COLLECTION OF
COMTE GREFFULHE.

SCHREYER

SCENE IN BULGARIA.
FROM THE GEORGES PETIT
COLLECTION.

AND

important examples by Rosa Bonheur, Bouguereau, Cazin, Daubigny, Henner, Isabey, Jacquet, Jongkind, Latouche, Meissonier, Munkacsy, Aimé Perret, Roybet, Rousseau, Troyon, Thaulow, Van Marcke, Ziem.

Ancient Paintings

CARLE VAN LOO

LA MARQUISE DE POMPA-
DOUR AS A SULTANA.
COLLECTION BARON DU
TEIL DE HAVELT.

LARGILLIERE

MME. LAMBERT DE
THORIGNY.
FROM THE COLLECTION OF
COMTE A. DE GANAY.

RAVESTYNN

A NOBLE LADY.
FROM THE COLLECTION OF
COMTE MNIZECH.

MIEREVELT

DAME VAN HOOFT.
COLLECTION THERIC DU
CHATELARD.

AND

ATTRACTIVE PORTRAITS OF
BEAUTIFUL WOMEN,

by Sir Thomas Lawrence, Harlow, Opie, Cotes, Santerre, Mignard, Drouais, Rigaud, Tournieres, Tocqué and Pourbus.

The Above Paintings belonging to Mr. Edward Brandus

Will be Sold by Auction

AT THE

fifth Avenue Art Galleries

546 fifth Avenue (45th Street)

**On the Evenings of Wednesday and Thursday, April 17 and 18,
Under the Direction of Mr. James P. Silo**

Private View on Sunday, April 14, from 2 to 6

Public Exhibition Monday, April 15, until time of sale